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MUSICAL REMINISCENCES.

A PASSAGE in Mr. J. Goddard's "Reflections on Gounod's *Redemption*," a pamphlet noticed in the May number of the MONTHLY MUSICAL RECORD, brings up the subject of musical reminiscences:—"A certain number in the third part of the *Redemption* has," says Mr. Goddard, "a strong Mendelssohnian complexion." He refers, of course, to the passage where "Be thou faithful," or at least the opening bars, come before us scarcely as a reminiscence but rather as an actuality. Again he says that "Composers of real power in carrying out some high purpose trouble themselves very little concerning originality of detail." And once more, "Absence of originality is not always an evidence of weakness, but may betoken the indifference accompanying strength." In the last sentence Mr. Goddard seems to be considering only cases of what we may name wilful plagiarism. Mozart must have known that the theme of his *Zauberflöte* overture was taken from a Clementi sonata, and Mendelssohn must surely have been aware that the opening phrase of "Es ist bestimmt in Gottes Rath" was to be found in Beethoven's Ninth Symphony. Just so with M. Gounod: he consciously borrowed a phrase from Mendelssohn's *St. Paul*. Without question, these examples betoken "indifference accompanying strength." But we can scarcely agree with our author in what he says about the indifference of composers to originality of detail. We think that the great composers all aspired after originality. Now of the reminiscences to be met with in their works—and they are numerous—all, we think, must surely have been accidental at the time they were written down. In some cases the composer may only have discovered the resemblance after the work was published; in others not until the work was so far advanced that to alter any passage would have necessitated the abandonment or reconstruction of the whole movement. But we cannot

believe that the composers were indifferent. Take, for example, Schumann. No one can play No. 8 of the *Kreisleriana*, or the passage in c minor in the finale of his B flat Symphony (Op. 38) without feeling that he was influenced by the Canzonetta in Mendelssohn's quartet in E flat (Op. 12). Then again, there are some very striking Beethoven reminiscences in the finale of his Symphony in D minor (Op. 120). Yet in his criticisms of other composers' works he seldom fails to call attention to any family likenesses which strike him. And in speaking of the finale of a quartet of J. J. H. Verhulst, he writes:—"The last movement begins, almost note for note, like the last of the 'Eroica' symphony. Did this escape the composer's observation? If not, why did he allow it to remain." With regard to resemblances, one may easily become hypercritical. But the general habit of examining a composition to see how far it is free from the influence of other works is decidedly a good one. It improves the memory, and enables the analyst, provided he have a general knowledge of the classics, to decide as to the amount of originality in any given work. Where one fails to detect resemblance, except of the most general kind, the composition is considered as one of marked individuality. One must not, however, become fanciful. There is a phrase in the fourth scene of the second act of the *Walküre* which is very similar to the commencement of the Scotch symphony; and there is a passage in the finale of Raff's *Lenore* which is unmistakably like the Dutchman's air in the first act of *The Flying Dutchman*. Here the resemblances in notes and rhythm are strong and marked. But in many cases one must have recourse to forced and unnatural means in order to substantiate a reminiscence. For example, the notes of the first few bars of Mozart's finale of his c minor symphony and those of Beethoven's scherzo in his c minor symphony are the same; and yet the two themes are totally unlike each other. We speak, therefore, of strong reminiscences

and slight ones. The latter are but the natural reflection from the models by the aid of which composers have shaped and developed their own thoughts; and they are to be found in all music, past as well as present. The former, in the case of writers of the first rank, are rare; and it is well that they should be so. Exceptional circumstances can alone justify exceptional conduct. The maxim of Polonius is a good one—"Neither a borrower nor a lender be."

JEAN LOUIS NICODÉ.

By FR. NIECKS.

(Concluded from page 151.)

We have now passed in brief review Nicodé's works for the pianoforte alone. There is only one work which he originally wrote for pianoforte and another instrument, and that is a sonata in G major for pianoforte and violoncello (Op. 25). Compared with Op. 19, this composition is distinguished by a grander outline, by a greater freedom of handling. The composer has gained in *aplomb* and self-possession. To two circumstances the sonata owes, no doubt, several of its peculiar features—namely, to the character of one of the instruments (the violoncello) for which it is written, and to the style of the famous violoncellist (Friedrich Grützner) to whom it is dedicated. The ample sweep of melody and the prominence of the bow instrument point unmistakably to these influencing factors. Were I writing a minute criticism, I should discuss certain passages which appear to me rocks and shallows in the otherwise fair course of the sonata. The *adagio* certainly falls short of the sterling qualities of the slow movement of Op. 19. But the freshness, "go," and originality withal, of the *allegro amabile*, the *scherzo* (*à la Savoyarde*), and the *allegro animato*, will enable the sonata to make its way in the world. A hearty welcome from violoncello players it is sure to have.

We now come to Nicodé's orchestral works. Before we take up his original compositions, let us examine his *Bearbeitung** of Chopin's *Concert-Allegro* (Op. 46). This composition, although, as the reader knows, published for the pianoforte alone, shows by its style and matter that it must have been conceived for pianoforte and orchestra. Nicodé has done his work well, so far as he kept close to the text of Chopin; for the separation of *tutti* and *solo* is unimpeachable, the instrumentation judicious, and the accompaniment discreet, the latter being, indeed, confined to a few sustained notes and chords already present or unmistakably suggested in the pianoforte part. But our "Bearbeiter" did not stop here, and in going farther he did what it is impossible to find an excuse for; his apologetic prefatory remark cannot be accepted as such. Well, Nicodé

dared to add no less than a whole section—a so-called "working-out section"—(seventy four bars, I think), which, though it makes the *Concert-Allegro* more like a regular first movement of a concerto, does not enhance the beauty and artistic value of Chopin's creation. Seeing that Chopin could have orchestrated the composition himself if he had thought fit to do so, it was hardly justifiable to undertake what he apparently did not wish to be done. But if on this point there may be diversity of opinion, it is to be hoped that there is none as to the iniquity and profanity of tampering with the works of men of genius. I therefore recommend to the reader the study of the score (either the edition for pianoforte and orchestra, or that for two pianofortes), from which he may learn how *Bearbeitungen*, if made at all, ought to be made, and how they ought not to be made. The metamorphosed *Concert-Allegro* may serve as an example in both respects.

It is pleasant to turn away from this doubtful achievement to Nicodé's original works for the orchestra. I shall not discuss them in the order of their *opus* numbers. A *Romanse* for violin, with orchestral accompaniment, is a well-scored composition, full of impassioned melody and harmonic *finesse*. Nicodé's writing for the violin, however, although always practicable, is at times rather awkward. A violinist would not have written some of the *arpeggios* and triplet passages—those in sixths and others—that occur in the middle portion of the piece. For the benefit of those players who try it with pianoforte accompaniment, I may say that the violin part is more effective in conjunction with the orchestra, the high notes, the passages in octaves, and some other things, blending better with the string and various wind instruments, by which, moreover, their shrillness and harshness are toned down.

"Jubiläumsmarsch" (Jubilee March), for full orchestra (Op. 20). This composition was written for the celebration of the 25th anniversary of the foundation of the "Neue Akademie der Tonkunst zu Berlin" (New Academy of Music at Berlin),* and appropriately dedicated to the director of that institution, Professor Dr. Theodor Kullak. The composer is not sparing in the means he employs. Besides the usual strings, the score contains parts for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass-tuba, drums, triangle, tambourine, cymbals, side-drum, and harp, for the latter of which at least two players should be provided. Nor is the composer more sparing in the use he makes of these instruments. The players of the wind instruments require good lungs, and those of the stringed instruments strong arms, for very short and far between are the rests they get. But let it not be thought that the March is *vox et præterea nihil*. Nothing could be farther off the mark. There is excellent music in these splendid festive sounds. Moreover, the March is unconventional; it does not

* The English have no equivalent term; would one could say that they had not the thing! A literal translation of *Bearbeitung* (*bearbeiten* is the corresponding verb) is "belabouring," which describes the process in question very well, but which, I am afraid, is not likely to have the approval either of linguists or "Bearbeiter." Well, *Bearbeitung* means sometimes "revision," oftener, however, "re-manipulation," "renovation," or "adaptation," by somebody (who frequently is nobody) of another (generally an infinitely superior) man's work.

* It was founded on the 1st of April, 1858.

remind us of Mendelssohn, Meyerbeer, Wagner, Liszt, or some other successful producer of this kind of composition. As a pianoforte duet the march is also very effective; indeed, two pianists who feel inclined to "make the welkin dance," and to propitiate the Muses at the same time, cannot do better than perform the "Jubiläumsmarsch."

After examining Op. 3 we passed by Op. 4, partly because I wished to discuss it along with the rest of the orchestral compositions, partly for another reason which I shall now state. The works numbered 3, 5, and 6, as we have seen, show distinctly which are the composers by whom Nicodé has been most influenced; in Op. 4, on the other hand, no decided leaning in any direction is apparent. To give, therefore, to the three main facts in the development and artistic character of our young composer due prominence, it was desirable to keep together the three works which are the embodiment of these three facts. Nicodé's Op. 4 is a symphonic poem, and entitled "Maria Stuart." Who could enumerate all the versions, in prose and verse, in tone, colour, and marble, of the tragic story of the unfortunate queen, which have seen the light since 1646, when the Dutch poet Vondel treated it for the first time dramatically? The symphonic poem may claim to be ranked with the successful versions of the theme, which, of course, it treats musically—that is, it does not at all attempt to tell the story, but simply endeavours to realise the emotional element of some of the situations. As to the denomination "symphonic poem," the reader must not imagine that the work is written in the style of Liszt's compositions thus designated. Indeed, the form of Nicodé's work differs but slightly from that of a first movement of a symphony. We have first an introduction (A minor), which begins "gravely and ponderously," becomes by-and-by "somewhat quicker," then "still quicker," and finally leads into the main movement of the composition. The first subject in A minor, the second subject in C major, a coda, and an extensive and interesting development of the matter of the first division of this movement, are quite in the orthodox form. After this, however, the composer deviates from the more usual track. The first subject is not again brought forward in the original form and key, but the second subject (now in A major) and the coda reappear, and a slightly modified repetition of part of the introduction concludes the composition. "Maria Stuart" is a solid work which testifies both to the composer's talents and attainments. Clearness of form, freshness of invention, and picturesqueness of instrumentation, strike the hearer first of all. The progress from Op. 3 to Op. 4 is immense and altogether marvellous. I may add that the composer has also published this work as a pianoforte duet.

In all instances Nicodé has proved himself a master in the handling of the orchestra, but in none more so than in the "Introduction und Scherzo," for full orchestra (Op. 11); also arranged by the composer as a pianoforte duet. It is, indeed, a superlatively

piquant composition, not only as regards instrumentation, but also as regards harmony, rhythm, and melody. Its weird, dizzy rioting baffles description. A critic who had heard it at the Tonkünstlerversammlung in Zurich (1882) spoke in glowing terms of the "fascinating diabolical colouring" which is kept up throughout the Scherzo, and also remarked that it was inspired by Liszt's first Mephisto Waltz. That the two compositions are akin in several respects there can be no doubt. There can be quite a little doubt that there is no more than kinship between them—kinship far, far removed from identity. In this "Introduction" ("with pathos") und Scherzo" ("as quick as possible") Nicodé has produced a little masterpiece.

All who have followed me in my review of Nicodé's works will agree with me, I think, that the composer, though not an artistic personality of a strongly-marked individuality, is a musician both born and made. His talent is genuine, his craftsmanship thorough, his striving noble. Musicians are as numerous as the sand on the sea-shore; even musicians possessed of one or the other of the qualities mentioned by me are frequently to be met with; but musicians who are blessed with all those qualities are very rare indeed. A composer who gives us works such as the "Andenken an Schumann," "Miscellen," "Walzer-Kapricen," "Italienische Volkstänze und Lieder," "Jubiläumsmarsch," "Maria Stuart," "Introduction und Scherzo," &c., has some claim upon our esteem and gratitude; he is one of the chosen few who deserve to be cherished.

ON PRACTICAL EDUCATION IN MUSIC.

By E. PAUER.

(Continued from page 154.)

IV. ON THE CHOICE OF PIECES.

THE men whose writings stand forth as veritable landmarks in the musical world of the clavessin and pianoforte are Sebastian Bach, Handel, Domenico Scarlatti, Mozart, Clementi, Beethoven, Weber, Mendelssohn, Schumann, Chopin, and Liszt. Round the first of these luminaries—the great Sebastian Bach—revolve as musical planets, François Couperin and Jean Phil. Rameau, Bach's sons Friedemann and Emanuel, and the shrewd and ingenious Mattheson (1681—1764). The second luminary—Scarlatti—might be supplemented by Galuppi, Paradisi, Durante (1693—1766), and Martini (1706—1784). Round the third—Mozart—we find grouped Joseph Haydn, Joh. Christian Bach (1735—1785), Gelinek (1757—1825), and Ignaz Pleyel (1757—1831). Clementi may lay claim to have as followers Daniel Steibelt (1764—1823), Dussek (1761—1812), A. E. Müller (1767—1817), Joseph Woelfl (1772—1812), Ludwig Berger (1777—1839), Cramer (1771—1858), Friedr. Kalkbrenner (1784—1849), Ignaz Moscheles (1794—1870), and Ferd. Ries (1784—1838). The powerful genius of Beethoven, as expressed in his pianoforte works, would not admit of any companions; he stands alone, and may be called the *central point* of the

literature of our instrument. The only composer who might be associated with Beethoven, but who certainly would suffer by any immediate comparison with the supreme power of the great master, would be Franz Schubert (1797—1828). In one respect a similar position of isolated supremacy might also be accorded to Carl Maria von Weber, who in his works combined brilliancy of execution with simplicity and sincerity of feeling, and an uncommon fire and energy of expression; but as Weber has strongly influenced Chopin and Mendelssohn, although Chopin inclines towards a certain sentimentality (the word "sentimentality" taken in the best and highest sense), and Mendelssohn unites with romantic feeling the greatest perfection in point of structure and symmetry of composition, the relation is not a very direct one, and ought more properly to be called an influence rather than a positive direction. The tendency towards the display of technical execution, initiated by Muzio Clementi, was continued by Johann Nepomuk Hummel (1778—1837), and Ignaz Moscheles; whilst Hummel shows a certain prosaic but good-natured expression, Moscheles, on the other hand, can boast of much greater cleverness, and a certain speculative acuteness. Again, one of Hummel's chief characteristics is, exquisite gracefulness in ornamentation, and a rare facility of happy and natural modulation. Both Henri Herz (1805) and Friedrich Kalkbrenner are Gallicised Germans; and Carl Czerny in his compositions is the type of a conscientious, industrious, music-master, ever anxious that everything should be smooth, even, and agreeable. His great merit as a practical, thorough, and useful educational composer is undoubted, although some of our present teachers affect to treat him with indifference. The same tendency to be smooth and agreeable is also observable in the writings of Ferd. Ries and Charles Mayer (1799—1862). An interesting group of four composers is formed by Robert Schumann, Chopin, Henselt, and Heller. Of this company Schumann is by far the most thoughtful, earnest, and intellectual; Chopin the most romantic, excitable, and sentimental; Henselt the most successful in all that relates to euphony, without any special depth of feeling or immediate originality of invention; and lastly Heller a somewhat pale reflex of Schumann and Chopin. Another, although a less significant group is formed by Wilhelm Taubert (1811), Ferdinand Hiller (1811), and Niels W. Gade (1817). Sigismund Thalberg (1812—1871), again, is original and full of taste; and is associated with the wider, richer and more brilliant display of technical manipulation. Thalberg, moreover, may be designated as the composer in whose works we have specimens of what we may call the "decorated style of musical architecture." Liszt, on the other hand, is anxious to appropriate for the domain of the keyboard all that vocal and orchestral music can offer. To enumerate all the modern composers who have been adding to and supplementing the literature of the pianoforte—to speak at any length of composers like Jacques Rosenhain, Eduard Wolff, Alexander Dreyschock, Woldemar

Bargiel, Theodor Kirchner, Louis Köhler, Wilhelm Krüger, Julius Schulhoff, Joachim Raff, Carl Reinecke, Anton Rubinstein, Robert Volkmann, Rudolph Willmers, Emile Prudent, Hermann A. Wollenhaupt, and others—would carry us far beyond the limits of our space; besides, such a number of names would involuntarily suggest the monotonous occupation of reading the contents of a catalogue.

It will suffice to say that we are now in a period of transition; the re-awakened interest in classical compositions, and more particularly the growing interest of the general public in the older forms of dance-music, and in works in the style of Sebastian Bach, has naturally influenced our young composers, who evince a desire to go back to the older forms, and to infuse into their modern works the venerable, quaint old spirit. And here we must particularly mention the honoured name of Johannes Brahms. It does not behove me to speak here as a critic, and I therefore abstain from considering the question, whether his attempts in this direction have been crowned with success; but this much I may be allowed to remark: that just as a modern painter might find it very difficult with his modern notions of art, to paint in the severe angular style of an Albrecht Dürer or a Hans Holbein, so the modern composer will find it almost impossible to divest his fancy of all the rich and luxuriant harmonies, of all the opulence of material means, and to return to the simple, unpretentious, even somewhat meagre, style of a hundred and fifty years ago. Such process is like the one that Dante justly describes as "marching forward and looking back." There can, however, be no doubt that Johannes Brahms' pianoforte compositions belong to the very best, most interesting, and artistic creations we have had since Schumann and Mendelssohn; and that their ingenious, complicated, and extraordinary difficult technical execution, affords ample matter for earnest and vigorous study.

To sum up this part of our subject, we may assert that the vastness of the material from which we can choose is extraordinary; but it ought also to be remarked that a certain system must be observed in selecting from this enormous wealth, otherwise we shall fail to derive the requisite benefit from this magnificent legacy, bequeathed to us by the liberality, genius, and persevering industry, of the great composers.

We have now to turn our attention to "the art of forming a useful, varied, and entertaining repertory." This art might indeed be compared to the task of setting up a household. Here we first of all consider the means at our disposal, and the scale on which we are to keep house; secondly, we have to consider the locality where we establish ourselves; and thirdly, the requirements, predilections, and taste of the friends whom we expect as visitors. The means will be represented in music by our talent, our capacities, intellectual and physical; the locality will be represented by our musical surroundings and the opportunities which we have to use these capabilities; and the taste of our friends is naturally the taste of those for whom we

have to play. Enough has been said about Exercises and Studies, and how they assist us in improving our technical execution, and we may therefore at once turn our attention to the second point—namely, to the choice, so to speak, of musical locality, the part of the musical domain we are to choose. Here the greatest variety is offered to us. Were we to present day after day Sonatas of Beethoven, or Mendelssohn's Songs without Words, even our most indulgent friends would get tired, and would lose interest in our performances; here a happy mixture of classical with lighter music—a constant variety—is indispensable. Let Handel sometimes give place to Chopin, Sebastian Bach to Schumann, and Mozart to Mendelssohn; let German music make place occasionally for Italian, and French music yield to a nice piece of a Sterndale Bennett. After a sonata let us have a short piece; let a piece in the minor key be succeeded by one in a major key. And now with regard to the last of the three points—namely, the special taste of our friends; let us be as obliging as possible, and, indeed, let us seek a real pleasure in considering their wishes and even their hobbies.

There are persons who are enthusiastic about old music; others who rave about classical works; others, again, who delight exclusively in national music. Young ladies are generally fond of hearing a nice valse, a fiery galop, a well-accentuated mazurka. Then there is the amateur of military proclivities, who thinks marches by far the finest music; there are our admirers of the naval service, who look uncommonly pleased if they can listen to a sturdy "hornpipe;" there is the wanderer, who has travelled in Italy, and whose recollections are stirred at the sound of a Saltarello. Nor must we omit from the category the claims and proclivities of the British papa, who, after the fatigues of the day and a genial repast, calls for a little music as he reclines in his easy-chair by the fireside, and feels irresistibly drawn to something of a soothing nature, not ill-calculated to promote a contemplative, perhaps even a slumberous, state. Indeed, to every one we may have a kind and agreeable musical word to say; thus music becomes the brightest attribute of social happiness and the surest and pleasantest means of intellectual intercourse.

And, in conclusion, to draw up a good programme for a private concert, the following brief maxims may be advisable:—Let there be a good variety of composers, of forms of pieces, of keys, and of time, and let the performance be of moderate length. Where we find in one programme three pieces in the same key, or several pieces in the same time—for instance, common or triple time—we find ourselves fatigued without being able to account for this weariness. Indeed, variety, such as Nature herself shows to us in all her creations, is one of the chief attributes and beauties of musical art, and will most certainly contribute towards pleasure and satisfaction: and thus be a sure guarantee for great and lasting success.

BREITKOPF AND HÄRTEL'S NEW AND COMPLETE EDITION OF MOZART'S WORKS.

Mozart's Werke. Serie V., Opern, No. 4, La Finta Semplice. No. 16, Der Schauspieldirector. No. 21, Titus. Serie V., Ouverturen. Serie X., Märsche und Kleinere Stücke, Nos. 15—21. Serie XIII., Quintette.

By EBENEZER PROUT.

THE colossal task which Messrs. Breitkopf and Härtel inaugurated six years and a half ago is now all but completed. It was in the number of this journal for February, 1877, that the notice of the first parts of the new edition of Mozart's works appeared, and a reference to our past volumes, in which from time to time all have been noticed as they were published, will give our readers some idea of the unusual character of the undertaking. It may fairly be said that never in the history of music has so gigantic a work been carried out with the same regularity in so short a space of time. The volumes which form the subject of the present article complete the edition of Mozart's works, with the exception of the supplement (Series XXIV.) which is to include the more important of the numerous fragments which the composer left behind. Some of these have been already issued, and noticed in previous articles. Those which are yet to appear will form the subject of a concluding paper.

The twenty-three series now completed contain no fewer than 528 works, ranging in extent from a simple pianoforte piece of a few bars to an opera, the score of which contains some hundreds of pages. It is true that the collection of Handel's works now in the course of publication by the German Handel Society is more voluminous; for, when all is issued it will comprise nearly a hundred volumes; but there is no comparison between the rapidity of the two publications. It is nearly a quarter of a century since the first parts of Handel's works were issued, and there are about twenty volumes still unpublished; while the Mozart edition has been brought out at the rate of about eighty works a year. Such activity on the part of a firm which has so large a miscellaneous publishing business is truly astonishing.

The first work to be noticed in this article is the opera *La Finta Semplice* (Köchel, 51). Its chief interest arises from the fact that it was Mozart's first comic opera (*opera buffa*), and that it was written when the young composer was only twelve years of age—in the year 1768. Otto Jahn, in his *Life of Mozart*, gives a full account of the intrigues which hindered the public performance of the opera, which, though the work of a mere child, was pronounced by the best judges of the day to be superior to the large majority of Italian operas then to be heard. To us, who know the later Mozart, the composer of *Figaro* and *Die Entführung*, the score of *La Finta Semplice* is chiefly noticeable as showing how far the child was father to the man. We find in this work many of Mozart's familiar turns of melody; we see already his power of characterisation, though of course to a less extent than in his riper works; we are astonished at the mastery of the technique of composition shown by a boy only entering his teens; but the intrinsic musical value of the ideas in this opera is comparatively small. The treatment of the orchestra is surprising, for the time at which the work was written. It is true that here, as in other of Mozart's early operas, we find several airs accompanied by strings alone; but when the wind is introduced it is used with great judgment and thorough knowledge of effect. The score contains no trumpets or drums, even in the finales;

flutes, oboes, bassoons, and horns in general complete the wind employed; but one number, the air "Senti l'eco" (p. 64), besides an oboe solo, has two *corni inglesi* in the score, which, singularly enough, are not written in the usual manner as transposing instruments. Elsewhere Mozart always writes the parts a fifth higher than their sound; in this number he gives the actual notes. The finales which conclude each act of the opera are remarkable for the complete command of the conventional form shown by the young composer.

Der Schauspielfeldirector (Köchel, 486), though included among the operas, is in reality only incidental music to a play, the subject of which deals with the difficulties of a manager in deciding between the claims of two rival prima donnas. The music consists of an overture, two songs for the two ladies, a harmonious trio, and a finale. Though light in style, it is thoroughly imbued with Mozart's spirit. The contrast between the style of the two vocalists is admirably carried out; and the trio "Ich bin die erste Sängerin" (p. 30), in which they quarrel, while the tenor vainly strives to make peace between them, is conceived in the composer's happiest vein. The little work was performed in English some years ago at the Crystal Palace, under the title of "The Impresario."

Titus (Köchel, 621) is the German name of the opera with which my readers will probably all be familiar under its Italian title, *La Clemenza di Tito*. No detailed notice will be needed of a work so generally known. Though as a whole inferior to *Don Juan* and *Figaro*, it contains some of Mozart's most beautiful melodies, while the finale to the first act is a masterpiece. The collection of all the overtures from the operas is interesting historically, as affording the student an opportunity of tracing Mozart's progress in this branch of composition.

The concluding numbers of the tenth series are on the whole decidedly more interesting than the earlier numbers, noticed on their publication some time since (February, 1882). The first of them, the "Kanonisches Adagio," for two corni di bassetto and fagotto (Köchel, 410), is a curious study, being a canon in the fifth above by contrary motion for the two corni di bassetto, while the bassoon has a free moving part. The canon is kept up to the very last bar, and the piece, though not one of Mozart's finest, is remarkable for the absence of anything like stiffness, in spite of the restrictions under which it was written. The following adagio for two clarinets and three corni di bassetto (Köchel, 411), is of much higher musical value. Here the composer's inspiration has free scope, untrammelled by any scholastic artifices, and he gives us a slow movement in which one hardly knows whether to admire the more the beautiful ideas or the charming colouring produced by the unusual combination of instruments.

The short adagio for the harmonika (Köchel, 356) is of small value; but the succeeding adagio and-rondo in C minor (Köchel, 617), for harmonika, flute, oboe, viola, and violoncello, is extremely interesting. The harmonika was an instrument the tones of which were produced from glass basins, the wet edges of which were touched by the fingers. A description and a drawing of it may be seen in Grove's "Dictionary of Music" (Vol. I., p. 662). The piece now under notice was written in 1791 for Marianne Kirchgässner, a blind performer on the instrument, and is remarkable for the manner in which Mozart combined the peculiar tone of the "musical glasses" with those of the other instruments used with them. But apart from this, the little work, written only a few months before the composer's death, is in his ripest style. The opening adagio in C minor is full of beauty, and the

rondo in C major, though light in its spirit, is distinguished by some, for Mozart, very unusual modulation. It may be worth while, in passing, to correct a most curious mistake which has slipped into the English translation of Jahn's "Mozart," in relation to the two works last noticed. In the catalogue given in Appendix IV. these two pieces are described as for "concertina"! The mistake should be corrected in future editions.

Two pieces written for a barrel-organ, the "Phantasie" in F minor (Köchel, 608), and the "Andante" (Köchel, 616), are both familiar to all pianists, the former as the fantasia in F minor for piano duet, the latter as the rondo in F. Both are probably now published for the first time in their original form; and from the fact that they do not also appear among the pianoforte works, it is probable that the arrangements for that instrument were not made by the composer himself. A comparison of the two versions shows that various modifications were made in adapting the pieces for the piano. The fantasia is written on a four-stave score, the bass nowhere going below tenor C. It is evident that the barrel-organ was of small compass. The andante appears to be written for a still smaller instrument, as the score is on three staves, all in the G clef, the F below the treble staff being the lowest note used. It will be found that many passages have been transposed an octave lower for the piano; but the numerous holding-notes to be found in both works would render them far more effective on the organ than on the piano. An unimportant march (Köchel, 445), for strings and two horns, concludes the series.

Of the nine quintets which form Series XIII. of this edition I shall have but little to say, because the majority of them are among the best known of Mozart's works; and the object of these papers is not to attempt any fresh criticism of old-established favourites, but to call attention to those pieces which are likely to be unknown to my readers. The first quintet in the volume, in B flat (Köchel, 174), though less known than some of the later ones, is by no means unworthy of the composer. The slow movement in which, as in the later quintet in G minor, the *sordini* are used for all the instruments, is very beautiful, recalling in its spirit the fine adagio from the serenade for thirteen wind instruments; while the finale is distinguished by its interesting counterpoint and passages of imitation. The second quintet is the well-known one in C minor, which was originally written as a serenade for eight wind instruments. A comparison of the two versions (Köchel, 388 and 406) shows that very few changes were made, the most important being the frequent substitution of repeated and syncopated notes in the strings for the sustained holding-notes of the wind, which would be ineffective on the violin. Few will deny that in consequence of the greater contrasts of tone-colour the work is more effective in its original shape. The third quintet is written for the unusual combination of one horn, one violin, two violas, and a violoncello. Like the horn concertos noticed in a previous article, it was composed for Mozart's friend Leitgeb. It differs from most of the other works in this series inasmuch as it is more like a horn solo, with accompaniment for four strings, than a quintet in which each part is of equal importance. The music is in Mozart's flowing manner throughout, full of charm, though nowhere rising to grandeur. It would be well worth producing at the Monday Popular Concerts, where, I believe, it has never yet been given.

The following quintets, in C major and G minor for strings, the popular clarinet quintet in A, and the string quintets in D and B flat (Köchel, 515, 516, 581, 593, and 614) are too familiar to require any notice; but a few

words must be said about the last piece in the volume, entitled "Eine kleine Nachtmusik" (Köchel, 525), and written for two violins, viola, violoncello, and contrabasso, the two latter instruments playing the same part throughout. Nothing is known of the occasion for which this pleasing little work was written. It is not a quintet in the true sense of the term, being in four-part harmony throughout; and the fact that the lowest line of the score is marked for "violoncello e basso" seems to hint at the probability that the work was designed for a full stringed orchestra, and not merely for one instrument to a part—a surmise strengthened by the character of the music, which has certainly more of the symphonic than of the quartet style. However this may be, the little serenade is full of charm throughout, the romance being in Mozart's happiest manner. The piece was played some time since at one of the Crystal Palace concerts by all the strings, and proved most effective.

WAGNER AND THE WALKÜRE.

THE well-known Austrian poet, Hermann Rollet, gives, in the *Neuen Freien Presse*, the following interesting communication respecting the first draft of the *Liebestied*—in the first act of Wagner's *Walküre*:—"When we met at seven o'clock in the morning, Wagner had spent two hours hard at work at his writing-desk, and, as a rule, he read to me what he had finished. On my side, I made many observations, to which he listened, without, however, appearing to pay much attention to them. One morning he read out to me the passage in the *Walküre* where the night wind forcing open the door, and exposing to view the spring night, Siegmund embraces the eagerly-listening Sieglinde, and breaks out in the following words—

Winterstürme wichen dem Wonnemond.
In linden Düften wiegt sich der Lenz.

Winter Storms have waned
'neath the winsome Moon.
In mild ascendance
smileth the spring.

H. & F. Corder's Translation.

I sprang up and expressed to him in lively terms the joy which the beautiful poetical lines had awakened within me, but I added, with emphasis, "they will require a really full melody." "In my style," he answered, looking at the words with a half-smile, and humming to himself. I assured him I was impatient to see what he would do, and so he tore a leaf out of a small note-book, drew five lines with pencil, wrote underneath it the text, set down a row of notes, and sang me the strophe, the impression of which was much increased by his mode of accentuation. After we had spoken a little about it, I took the paper on which he had written, and have kept the same to this day. And so I possess the first sketch (to which the composer adhered pretty closely) of one of the most beautiful and effective passages ever penned by Richard Wagner.

RICHARD WAGNER.

EVERYTHING that relates to Richard Wagner is of special interest at the present moment; hence we offer to our readers a translation of two letters written from Bayreuth in 1878, and also an account of the composer's last days at Venice. The first letter is addressed to Herr Schelpler, the well-known baritone singer:—

"Most worthy Herr Schelpler,—I hope you will not be in any doubt as to the interest which I take in you. Even if the names of your associates in the performance of the *Ring*

des Nibelungen at the Leipzig Theatre were unknown to me, the name alone of the distinguished artist whom I so joyfully greeted a few years ago as Hans Sachs in Bremen,* would suffice to assure me of a successful interpretation of the most difficult part of my work. I knew that I was not deceiving myself: everything unanimously confirms my favourable presupposition.

"I heartily welcome you once more!

"I frankly confess to you that the bold line of conduct pursued by your manager causes me great joy. As the matter thus interests me, I would venture to express the wish that there might be a clearer agreement between the scenic action and the orchestra. I am speaking of matters which were only learnt and attended to at the rehearsals which I myself conducted. Try and get your manager (specially for the proposed Berlin performances) to summon to Leipzig the ballet master, Herr Fricke, from Dessau, and the music director, Seidel (here), both of whom are intimately acquainted with my wishes; and to give, under their direction, some extra rehearsals, so as to remove imperfection.

"With the best good wishes, I remain, yours very truly,

"RICHARD WAGNER.

"Bayreuth, 14th May, 1878."

The second letter is addressed to Director Franz Jauner in Vienna, in answer to one written to Wagner giving an enthusiastic account of the success of *Siegfried* in Vienna (November, 1878), and asking whether the master himself shared his joy:—

"But, dearest friend, how can you be in doubt as to my feelings? Most wonderfully am I affected by performances such as yours in Vienna. Do you think I am blind to the meaning of this success, and to the extraordinary good will which caused it? Formerly, when I published the poem of this work, no one believed in the possibility of its production; this I remember, but still more so the fact that I myself could not dare to hope to be able to give to the public of our theatres the various portions of the work as opera performances. Such a complete and satisfactory performance as that of *Siegfried* to the opera-going public of Vienna was considered ten years ago—yes, think of that!—an almost incredible event, and I am now of the same opinion. I can only say that I am lost in amazement; and how can I be otherwise than thankful?

"However, I also know that I could only get the work performed to perfection with the extraordinary contrivances which I have provided for it in Bayreuth. Should I or my successors one day have the opportunity of repeating these stage festival plays, it must then be remembered that some means will have to be employed to replace that which is quite impossible for performances in provincial theatres. Therefore, guided by common sense in the matter, I was the first to propose 'cuts' for ordinary theatre performances, as lately for the *Götterdämmerung*. Seidel, and I think also Richter, know them. That I am forced to regard this as necessary is indeed the reason why I do not attend these performances, and why I am most unwilling to hear details respecting these changes. This weakness must be forgiven me. A young enthusiast quite unconnected with the stage described to me the painful impression which the changes in the great concluding scene of *Siegfried* had made on him. It was unpleasant to me to hear of it. Then came to my remembrance my faithful and clever Materna, who from her heart has learnt of me more than any other; I felt persuaded that it must

* Herr Schelpler sang the "Hans Sachs" in Bremen in March 1872.

grieve her to sacrifice all the tender transitions (Uebergänge), which she performed with so much willingness, to a rough pell-mell (Durcheinander); and expressed to her my real regret for what had to be done. Well, that's all!

"Oh, I quite understand that the Viennese, especially those who frequent the pit, want something good to eat and drink about eleven o'clock. I know that perfectly well, and we confess to ourselves that it is unreasonable to demand efforts even for its own enjoyment from a town theatre (evening) public; to meet this difficulty I specially established my Bayreuth stage festival performances.

"I have told you this, dear friend, on the last Vienna evening before the whole public, that only you could have persuaded me to assist an opera theatre in the ennobling of its efforts. I assure you that since then you were not and are not the cause of my refusing to co-operate. Our first attempts and their wonderful success at once convinced me that the state of our modern theatres, and the publicity influencing them on all sides, would render a lasting sympathy on my side impossible. Therefore all the better if you at least do not lose courage; and if from these wonderful circumstances you gain from time to time something like these *Siegfried* performances, I congratulate you from the bottom of my heart.

"I have to beg of you, for the intended representation of the whole work, to give very careful extra study to the *Rheingold*; and, as would seem necessary, in every particular. The fault of giving this prelude between the first and second principal piece is one which you most probably have discovered yourself, and would have remedied even without a suggestion from me.

"So good luck to you! You have accomplished much: do still more. From his heart greets you, your devoted

"RICHARD WAGNER.

"Bayreuth, 18th November, 1878."

The following details respecting the composer's death are from a Berlin paper translated:—"Wagner had been ailing since the autumn, and was in medical hands, though not confined to his bed. Very often in the afternoon, when he went to St. Mark's Square to listen to the military band, he was latterly obliged to take refuge in Reitmeyer's bank in order to recover from sudden attacks of weakness; at these times he complained of want of breath. The day before yesterday he remained there for half an hour, was very lively, and drew out some money for an excursion to South Italy, which he proposed taking with his son, Siegfried. Yesterday morning he worked as usual in his study, where no one dare disturb him. Instead of coming out as usual, singing and beating time, he appeared about two o'clock in the corridor of the Vendramin Palace, where he lived; he staggered, and complained of illness to one of the servants there. The symptoms, however, soon passed away. About three o'clock the family assembled at table, when the gondolier, Luigi, who was serving, brought in the soup, Wagner, rising from his seat, called out suddenly, 'I feel very ill.' At the same moment he fell down, apparently lifeless. All hastened to his assistance. The servants carried him to bed; the German physician, Dr. Keppler, was called. He could, however—this was before four o'clock—only state that Wagner had ceased to live. Palpitation of the heart was the cause of death. The news spread like lightning through Venice, and caused general mourning. In Vienna the news of the death made likewise a deep impression. Sympathy is general. A cold which he caught in the badly-warmed rooms of the palace in Venice is said to have hastened the end."

SCOTSON CLARK.

WE much regret to announce the death of the well-known organist and composer, the Rev. Scotson Clark, which occurred on the 5th of July last. His artistic career was a short but successful one. He was born on the 16th of November, 1840, and received his earliest musical instruction from his mother, the daughter of Richard Cusack Kearney, an Irish landed proprietor; she had studied with Mrs. Anderson, and had, it is said, also received lessons from Chopin. At the age of ten Master Clark played the violin; at the age of twelve he took the service at the parish church of Ewell, whither he had been sent to school; at the age of fourteen he was appointed organist at Regent Square church; and at the age of eighteen he became a teacher in the Royal Academy, where he had studied under the late Sterndale Bennett, the late Sir John Goss, Engel, Pinsuti, and Pettit.

Before he was twenty years old he had to undergo an operation for cataract; through the skill of Mr. W. Bowman, his sight improved, although he was always afterwards obliged to use powerful glasses.

In the year 1865 he founded a College of Music, a special feature of which was the advantage offered to students of the organ and of church music. He was for some time organist of Exeter College, Oxford; and in 1867 he took the degree of Mus. Bac. In the same year he was appointed Head Master of St. Michael's Grammar School, Brighton. About this time Mr. Scotson Clark took holy orders, after which he went to Leipzig, where, besides doing duty at the English Church, he devoted himself with fresh energy to the study of music, and for two seasons had the advantage of being under Richter, Reinecke, and other eminent professors. From Leipzig he went to Stuttgart, and continued his studies with Lebert, Krüger, &c. In 1873 he returned to London, and for two years he occupied himself almost exclusively with composition. In 1875 he resumed his connection with the London Organ School. In 1878 he was one of the organists at the Paris Exhibition; he gave an organ performance at the Trocadero, and received a gold medal.

This is neither the place nor the moment to form an estimate of Mr. Scotson Clark as a musician and composer. His compositions, many of which were specially written for teaching purposes, prove him to have been a practical and skilful writer. He was content to devote his talents chiefly to educational work; had he thought only of his reputation, he might possibly, seeing he had so thoroughly qualified himself, have achieved fame in the higher walks of art. The number—about 400—of his pieces testifies to his industry, and their popularity to his success.

The Rev. Scotson Clark was an able performer both on the piano and on the organ. With regard to memory he was exceptionally gifted. He could play Bach's fugues by heart, and could learn any new piece in an incredibly short time. A distinguished organist and composer once wrote a successful and difficult organ piece, which he refused to publish, wishing to keep it specially for his own use at concerts. Mr. Scotson Clark went to hear him perform it; and, so we are informed, immediately afterwards played it from memory.

PARSIFAL AT BAYREUTH.

IF the press may be regarded as the representative of public opinion, the world at large has lost all interest in Wagnerism. Our daily and weekly political and literary papers remain either silent with regard to the musico-dramatic festival, or confine themselves to a few dry, colourless remarks. Even the majority of French and German musical papers

have little to say on the subject. This indifference will no doubt soon pass away—it is, in fact, simply a reaction against the high-pitched enthusiasm which set in on the master's death.

As projected, the first performance of *Parsifal* took place on the 8th of July. It gave complete satisfaction, being in no way inferior, and in some respects superior, to last year's rendering of the work. The principal parts were this year distributed as follows:—*Parsifal*: Herren Winkelmann, of Vienna, and Gudehus, of Dresden. *Kundry*: Mmes. Materna, of Vienna, and Malten, of Dresden. *Gurnemanz*: Herren Scaria, of Vienna, and Siehr, of Munich. *Amfortas*: Herr Reichermann, of Vienna. *Klingsor*: Herren Fuchs, of Munich, and Degele, of Dresden. *Titurel*: Herr Fuchs, of Munich. The orchestra consisted of thirty-six violins, twelve violas, twelve violoncelli, eight double basses, four flutes, four oboes, one alto oboe, four clarinets, one bass clarinet, four bassoons, one double bassoon, six horns, three trumpets, four trombones, one bass tuba, two drummers (kettledrums), and four harps. The Herren H. Lewi and Franz Fischer, of Munich, were the conductors.

According to a correspondent of the *Neue Zeitschrift für Musik*, Mme. Materna (*Kundry*) enchanted the audience at the first performance, not only by the sensuous beauty of her voice, but also by the nobleness of her style, the intensity of her expression, and the certain mastery of her execution. Herr Winkelmann (*Parsifal*) gave this year a more perfect rendering of the difficult rôle than last year. Herr Fuchs was excellent as *Klingsor*; and Scaria proved himself again as *Gurnemanz* a first-class actor. The machinery did its duty to perfection. Even the bells left nothing to be desired, being both in tune and in time.

Foreign Correspondence.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, July 14th, 1883.

THE Conservatoire of the "Gesellschaft der Musikfreunde" held its yearly examination during the last weeks, and gave two concerts, with free entrance to the public; at the end of the second took place the distribution of prizes (silver medals and diplomas) to those leaving the institution. There are no less than seventy-five pupils about to enter into public life with all its hopes and illusions—the greater part, of course, taking the piano as a bread-basket, another division looking to the stage for help. Who would venture to predict the fate of all these candidates in ten years? Ten prosper; the rest augment the class of proletarians, who give cheap lessons or look out for another occupation. About fifty received diplomas (a distinction for the better class), and ten only were honoured with the silver medal—the highest prize for the best pupils. The *Jahresbericht*, distributed at the close of the season 1882–83, shows that the music-pupils numbered 660—there were twenty-one for the stage—of whom fifty-two were from abroad. The piano attracted the greatest number—i.e., 398; then followed the violin, with ninety; cello, with seventeen; contrabasso, with sixteen; solo singing, with seventy-three; organ, with six; harp, with fourteen; wind instruments, with sixty-seven; harmony, counterpoint, and composition, with twenty-six. As subordinate subjects are noted: general musical instruction, harmony, counterpoint, composition, piano, chorus-singing, Italian and French languages, elocution, poetry and mythology, dramatic recitation, comedy and

dance, history of music, and history of literature. The professors of the section for music and for opera and drama numbered fifty-five, of whom three died during the season.

What I have said above of the lot of so many pupils, I could repeat every year; and there is reason enough to attract the attention of beginners in music to the subject. In the course of eighteen years I have often experienced what a sad thing it is with those castles in the air which youth never will abandon. I could mention names in which I myself was deceived, the pupils showing a decided talent, leading to great expectations; and what was the result?—a pianist glad to find his livelihood by giving lessons from morning to evening; a violinist glad to get a place in an orchestra, to rub off his abilities every evening by fiddling the same operas; a singer studying the most difficult rôles long before his voice had sufficient strength, abusing his voice rapidly, and helping himself with the dread tremolo, the certain ruin of the best voices; a few years' acting on the stage, and then, instead of continuing to sing great rôles, forced to find a place in the chorus, or, if fitted for it, to give lessons; and, what happens often enough, helping to ruin other voices.

Reviews.

A Festival Te Deum, in B flat. By ARTHUR H. D. PRENDERGAST. (Edition No. 13860, net, 6d.). London: Augener & Co.

To this composition was awarded the prize offered by the London Church Choir Association in 1882. It is written for a double choir with organ obbligato, and while it is in every respect set to display as much emphasis and point to the words as possible, it is admirable as constructed music. Points of imitation and contrast so effective in church music are employed with all the skill that comes of intimate knowledge. It might be as well if the composer could continue the service in the same view. The "choirs and places where they sing" would be greatly benefited by such fresh and vigorous music.

Four Trios for Female Voices. By FRANZ ABT. Op. 599. (Edition No. 13505 and 13506, each, net, 4d.; 13507 and 13508, each, net, 3d.) London: Augener & Co.

CHORAL Societies, Training Colleges and Schools, where only the female voice is available, cannot do better than make a speedy acquaintance with these charming compositions. They are each and all delightfully written and quite within the means of the generality of singers. Each has the advantage of an independent pianoforte accompaniment, and there is a special interest attached to the several numbers because of the apt manner in which the poetry of the words is reflected and intensified in the music.

The original German words are supplied, and for the benefit of those who prefer to sing in the vernacular, Mr. Lewis Novra has supplemented a careful and singable English version.

The first called "Ocean's Lullaby" (*Die Wellen singen ihre Lieder*), both in the accompaniment and the voice parts, forms a sort of syren song. The second, the "Springtide of the Heart" (*Weit auf das Herz und lass den Frühling ein*) is pleasant for its spontaneous and joyous character. The third entitled "Evening on the Lake" (*Abendfeier*) opening with a solo for an alto voice is tranquil, calm, and devotional. The fourth "The Forest is my delight" (*Am Morgen im Grünen Wald*) with its melody

expressive of simple joy, has been selected to adorn the music pages of this journal. It can therefore now speak of its merits, and may seem to stand as a fairly good sample of the nature of the whole set to which it belongs. These four trios tell most forcibly that the masterly hand of the veteran composer has lost none of its power, and that his mind is as vigorous and poetical as in the years gone by, when he wrote the first songs which attracted the attention of the outside public.

Quartet for Pianoforte, Violin, Viola, and Violoncello. Op. 38. By JOSEF RHEINBERGER. (Edition No. 7185, net, 5s.) London: Augener & Co.

RHEINBERGER'S *Opus 38* is one of the best pianoforte quartets written since the time of Beethoven. Genuine melodiousness and thorough craftsmanship combine in making it a masterpiece. The composer aimed high, and attained his aim. His learning sits lightly upon him; it never interferes with the freshness of his invention. It is difficult to decide which of the four movements is the most successful: the breezy, vigorous *Allegro non troppo* (E flat major, ♭); the lyrical, meditative *Adagio* (G major, ♯); the quietly joyous *Andantino* (Minuetto, G minor, ♯); or the swiftly bounding *Allegro* (Finale, E flat, ♭), with the concluding *L'istesso tempo*, a reminiscence of the principal subject of the first movement. But what need is there of saying more of a work which has been so often played in London and elsewhere by the foremost *virtuosi*, and moreover has last year been discussed along with the composer's other works in the pages of the MONTHLY MUSICAL RECORD?

Sonata for Pianoforte and Violin. Op. 13. By EDVARD GRIEG. (Edition No. 7422, net, 2s.) London: Augener & Co.

AMONG the younger generation of composers the Norwegian Grieg occupies an honourable place. His works never lack the *cachet* of his nationality, which always gives them a peculiar charm, although it must be admitted that this nationalism sometimes threatens to degenerate into mannerism. None of Grieg's works is so imbued with the national peculiarities of tonality, rhythm, and phrase, as the one before us. Wherever we open the sonata we come on some Norwegian musical idiom. The very first bars precipitate us into the midst of the atmosphere which we have to breathe, and breathe with pleasure, throughout the three movements—or rather, divisions of the work. That the G minor sonata is one of the best of Grieg's compositions cannot be doubted; but it may be an open question whether it or the F major sonata deserves the palm. Many prefer the present work, and they can proffer excellent reasons for this preference. Something, however, might be said in favour of the other work, were the question worth debating.

Sonata for Pianoforte. Op. 7. By EDVARD GRIEG. (Edition No. 6140, net, 1s. 6d.) London: Augener & Co.

IN this sonata for pianoforte alone (Op. 7), the composer does not exhibit the same richness of invention and constructive skill as in the later sonata for pianoforte and violin (Op. 13), which we likewise review in this month's RECORD. But although the four movements of the pianoforte sonata in E minor are lightly-woven pieces, they are, nevertheless, very pleasing and truly characteristic—characteristic *per se*, and characteristic of the

composer. They transport the listener to breezy fjords, peaceful valleys, and high-topped mountains. Who, on hearing the *Alla menuetto*, does not imagine himself standing in the midst of a gathering of simple, contented Norwegian villagers engaged in their innocent amusements? 1, *Lento doloroso* (G minor, ♯); 2, *Poco allegro* (G major, ♯); 3, *Allegretto vivace* (G major, ♯); 4, *Allegretto tranquillo* (E minor, ♯); 5, *Allegretto animato* (G major, ♯).

The Children's Schubert. Short Pieces for the Pianoforte. By FRANZ SCHUBERT. Selected, arranged (without octaves), fingered, and revised, by E. PAUER. (Edition No. 8309, net, 3s.; bound, net, 4s. 6d.) London: Augener & Co.

THE works of no classic are so suitable for children as those of Schubert, and why? Because the composer had something childlike in his nature, and is always pure, pellucid, and natural. Affectation, turgidity of thought, and poisonous passion, are things not to be found in his works. In short, the matter which Schubert offers is all that could be desired for the purpose—it is intellectually and emotionally within the grasp of the young; it is intelligible, enjoyable, and morally, as well as musically, educational. That technical difficulties may not be stumbling-blocks, Mr. Pauer has arranged certain pieces (without octaves), and also fingered them. The selection made by him is irrefragable; it consists of twenty pieces for two hands and six pieces for four hands. Among the former are some arrangements of songs ("Who is Sylvia?" "The Post," "Praise of Tears," "The Trout," &c.) and of parts of the octet (Op. 166).

Russian Suite for String Orchestra, with Violin Obligato. Op. 81. By RICHARD WÜERST. Arranged for Violin and Pianoforte by F. HERMANN. (Edition No. 7501, net, 1s. 6d.) London: Augener & Co.

RICHARD WÜERST, who is esteemed in Germany as an excellent musician, is hardly known by name in this country. The Russian suite before us is a spirited composition. Originally written for string orchestra, with violin obligato, F. Hermann has effectively arranged it for violin and pianoforte. No. 1, *Vorspiel* (Prelude) is an energetic *Allegro moderato*, in E minor, ♯; No. 2, *Träumerei* (Revery), a sweetly melodious *Andante con moto*, in E major, ♯; No. 3, *Intermezzo* (Interlude), a playful *Allegretto*, in C major, ♯; and No. 4, *Trepak* (a dance), a lively, stirring *Allegro ma non troppo*, in E major, ♯. The nobly popular style of the work and its national colouring will be appreciated by many. There is a regrettable scarcity of compositions of this character, and for this reason, the suite, which would be welcomed in any case, will be welcomed the more.

Cinq Valses pour Piano à quatre mains. Op. 8. Par M. MOSZKOWSKI. (Edition No. 8581, net, 2s. 6d.) London: Augener & Co.

THESE are duets of less than moderate difficulty. In character the five waltzes are widely differing from each other. No. 1, *Allegro moderato* (A major), is alternatively energetic and amorous; in No. 2, *Pesante e lugubre* (A minor), a darker and less active mood prevails; No. 3, *Allegro grazioso* (E major), indulges in serene joyousness; No. 4, *Vivace assai* (G major), presents itself with giddy merriment; No. 5, *Pomposo ed energetico, ma non troppo allegro* (D major), displays a pomp and vigour which brings the series to an effective conclusion. That Mosz-

M. MOSZKOWSKI'S "FROM FOREIGN PARTS."

Suite of Six Characteristic Pianoforte Duets.

Transcribed for Pianoforte Solo by E. PAUER.

Op. 23. No 2. GERMANY.

Andante. ($\text{♩} = 80$.)

p *con espress.* *cresc.* *L. H.* *mf* *mp* *p* *più f* *con calore* *mp*

This page contains six systems of musical notation for piano, arranged in three pairs. Each system consists of a grand staff (treble and bass clefs) with various musical markings and dynamics.

- System 1:** Features a *cresc.* marking. The bass line includes a series of notes marked with *And.* and asterisks.
- System 2:** Continues the musical theme with various chordal textures and melodic lines.
- System 3:** Includes a *piu* marking, indicating a change in tempo or mood.
- System 4:** Features a *f* (forte) dynamic marking and a *marcato un poco* instruction.
- System 5:** Includes a *p* (piano) dynamic marking and a *con anima* instruction.
- System 6:** The final system on the page, concluding with various musical notations and dynamics.

The notation includes various musical symbols such as notes, rests, beams, and dynamic markings, all set against a background of musical staves.

This page contains six systems of musical notation for piano. The notation is written on grand staves (treble and bass clefs joined). The key signature is one flat (B-flat). The time signature is 4/4. The music includes various dynamics and performance instructions:

- System 1:** Features a melody in the right hand and a bass line in the left hand. Dynamics include *And.* and ** And.*
- System 2:** Continues the melody and bass line. Dynamics include *And.* and ** And.*. A *cresc.* (crescendo) marking is present in the right hand.
- System 3:** The right hand has a more active melody. Dynamics include *f appassionato* (forte, passionately), *p* (piano), and *And.* with ** And.* markings.
- System 4:** The right hand melody continues. Dynamics include *And.* and ** And.*. A *dim.* (diminuendo) marking is present in the right hand.
- System 5:** The right hand has a sustained chord. Dynamics include *pp* (pianissimo) and *rit. un poco* (ritardando a little).
- System 6:** The right hand has a sustained chord. Dynamics include *pp* and *cresc.* (crescendo).

The notation includes various musical symbols such as notes, rests, beams, and slurs. The page is numbered 185 in the top right corner.

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The tempo is marked *And.* (Andante). The dynamics include *And.*, ** (crescendo)*, *piu*, *f* (forte), and *ritard. un poco* (ritardando a little). The notation is arranged in six systems, each with a treble staff and a bass staff. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melodic line in the treble and the supporting line in the bass. The third system introduces a *piu* marking in the treble and a *f* marking in the bass. The fourth system features a *ritard. un poco* marking in the treble. The fifth system continues the melodic line in the treble and the supporting line in the bass. The sixth system concludes the piece with a *ritard. un poco* marking in the treble.

kowski writes with natural ease, elegance, and *esprit* is proved by this as by his other compositions.

From Foreign Parts ("Aus aller Herren Länder"). Suite of Six Characteristic Pianoforte Duets. Op. 23. By M. MOSZKOWSKI. Transcribed for Pianoforte Solo by E. PAUER. (Edition No. 8246, net, 2s. 6d.) London: Augener & Co.

IN these pieces we greet dear old acquaintances, which in their new dress as pianoforte solos are not less welcome than in their original garb as duets. Companionless pianists will thank Mr. Pauer for this transcription; it will enable them to follow M. Moszkowski on his travels to Russia, Germany, Spain, Poland, Italy, and Hungary, and to study the character and manners of the peoples of those countries. At this time of day it is needless to enlarge on how interesting M. Moszkowski makes these excursions into foreign parts.

Overture to "Felsenmühle." By C. G. REISSIGER. Transcribed by E. PAUER. Piano Solo, No. 6350, price 1s., net. Piano Duet, No. 8604, price 1s., net. London: Augener & Co.

IT is the custom in the present day to depreciate Reissiger's music, and to say that it is exactly described by the term "Kapellmeister Musik." This is scarcely just, if the "Felsenmühle" Overture be taken as a fair specimen of his work. This is spirited, well contrived, and not without a spark of genius. Reissiger's music is also interesting from an historical point of view, inasmuch as it shows that he was the first to make the departure from the customary tonal harmonies, and set the example of chromatic modulations, carried out to greater extent by Spohr; in fact, Spohr exhausted the fountain which Reissiger discovered. These remarks are suggested by the appearance of the "Felsenmühle" Overture as newly arranged by Mr. E. Pauer, in two forms—first as a solo for piano, second as a duet for four hands. Each is worthy of attention, and may be studied with profit.

Fest Overture. By A. LEUTNER. Op. 42. Piano à Quatre Mains. No. 8564, price 1s., net. London: Augener & Co.

THE composer of this spirited overture (Albert Leutner), who died in 1871, was known as a prolific writer of small orchestral and pianoforte works, chiefly in his own country. He belonged to a family some of whose members have made themselves famous in the world of art by their gifts and talents. The character of the Fest Overture now before us would seem to warrant a wider knowledge of his works. It is bold and bright, in good form, and effective by the use of simple means. It is well arranged as a duet for two players, each part having an interest as music, and a value as a teaching piece.

Grandmother's Songs (Lieder der Grossmutter). Children's Pieces for the Pianoforte. By R. VOLKMANN. Edition No. 8467, price 1s., net. Op. 27. Revised by E. PAUER. London: Augener & Co.

THIS is a set of twelve little pieces with a Coda. Their simplicity, and the absence of technical difficulties, commend them most forcibly to those who desire to interest young players in the work of this branch of education. They are all melodious and of a fascinating style, exceed-

ingly well written, and have no passages that need be made stumbling-blocks to the most elementary players. Chiefly designed on the model of popular songs, or in the *volkslied* pattern, they may be earnestly recommended to notice as likely to advance the study of melody, harmony, and rhythm.

Die Davidsbündler. By ROBERT SCHUMANN. Op. 6. Revised and fingered by XAVER SCHARWENKA. Harrow Music School Series. No. 8409, price, net, 1s. 6d. London: Augener & Co.

IT would be a work of supererogation to offer any criticism concerning this well-known work. Every pianist knows the eighteen pieces more or less familiarly, and their value for purposes of study has long been settled and accepted. The present edition has a particular interest by reason of the fact that it is brought out with the fingering and revision of Herr Xaver Scharwenka. No more competent hand could have been selected for such a work; for few would have done better, or have brought a clearer appreciation of the thoughts of Schumann to aid his task. There is attached to this edition another advantage besides, for it contains the various changes made after the issue of the first edition, the various readings given together. Some of these are insignificant, others are important, but all are instructive. As this latter qualification is held to be paramount, the worth of the present edition is increased in proportion.

Menuet Impromptu. Composed by GRAHAM PONSONBY MOORE. Glasgow: Muir, Wood, & Co.

AS far as it is possible to invest an old form with new ideas, has been done by Mr. Moore in this "Minuet Impromptu." The harmonies are daring to the eye, but, as they are introduced cleverly, with a full knowledge of the capabilities of the pianoforte, they are not displeasing to the ear.

Trio for Piano, Violin, and Violoncello. By ROBERT SCHUMANN. Op. 110. No. 7276, price 3s., net. London: Augener & Co.

ALL purposes will be satisfied if attention is called to this really beautiful edition of a favourite trio. It is elegantly engraved, printed on fine paper, and the score and parts are issued at a cost which, in comparison, is actually nominal.

Three Songs, with Pianoforte Accompaniment. By HERMANN GOETZ. Op. 3, price 3s. each. London: Augener & Co.

A MELANCHOLY interest is attached to all the productions of the gifted composer of the opera *The Taming of the Shrew*. The three songs now before us breathe of that genius which was recognised too late to be of great service to its owner while living. Each is distinguished by originality and power, and all deserve to find a wide acceptance. The first, "Repose" (Die Stille), set to words by Eichendorff, has, in the introduction of a middle movement in a complementary key, that contrast which brings the first subject into striking relief. The second, "Night" (Bitte), has an element of religious tenderness, which is most notable. The third, "Dawn of Spring" (Frühlingslaube), is joyous, free, and flowing. All are original in thought and treatment, and the accompaniments are helpful to the voice as well as dramatic in expression.

Songs. By A. SCHLIEBNER. London: Stanley Lucas, Weber, & Co.

THERE are four of these songs, all marked by a commendable originality in treatment, and a careful regard for the needs of vocal effect. The first, called "The Birds' Paternal Pride," is bravura in style. It might be improved by an alteration of the accent of the last two words in the sentence, "Is very much like me;" but this is sure to suggest its own amendment to the singer. The second is a capital setting of Longfellow's poem, "The Rainy Day," suitable for a soprano or tenor. The third is called "A Memory," and is charming for its *naïveté*; and the fourth, "A Mouse Song," is based upon the self-praise of a little rodent. The self-praise is in this case certainly a recommendation.

When the Evening Shadows Gather. Song. By J. ALEXANDER. London: Augener & Co.

A VERY well written and effective song. It is admirably laid out for the voice, and, though the compass is extensive (from D flat to G flat), it is easy to sing in that compass. The accompaniment is musicianly and thoughtful.

Who will Come with Me? A Spring Song. By B. LUARD SELBY. London: Augener and Co.

A BEAUTIFUL idea well carried out. The accompaniment is independent; the pretty words are well emphasised, with due regard to the general fresh feeling which should influence all songs which professedly deal with the sentiments of spring-time.

Three Spanish Dances, for the Pianoforte. By ALGERNON ASHTON. Op. 7. London: Stanley Lucas, Weber, & Co.

ALTHOUGH, perhaps, Mr. Ashton has not kept in mind the fact that the Pavane, whose name is given to his first dance, was a dignified, graceful motion, taking its name from the stately peacock, the absence of observance of the old form does not interfere with the cleverness of the music. It is mostly in two-part writing, each hand alternately employed in the performance of duple notes against triplets. The effect is good, but it would require careful study to perform it well. The "Sarabande," Bach-like, is well written; and the "Fandango" shows the hand of a good musician, guided by a good acquaintance of the technicalities of the instrument for which he writes. Altogether, the three dances are very favourable specimens of the skill of the composer.

The History of Music. By EMIL NAUMANN. Parts 17 and 18. Translated by F. PRAEGER. Edited by the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Professor of Music in the University of Oxford. London: Cassell & Company.

FROM time to time attention has been called in these columns to this work still in progress. It has now reached the seventeenth and eighteenth serial parts; and, as the whole is stated to be intended to be completed in twenty-four, the most interesting period of the art is beginning to be treated of—the origin of the Opera, the development of the art of making violins, as shown in the allusions to the lives of the great Italian makers Amati, Stradivarius, and Guarnerius, as well as of the works of Lotti, and the masters of the Catholic Restoration, including the life and labours of Palestrina. The growth of organ-

building, and the works of the first composers who sought to improve the practice of playing on keyed instruments—namely, Frescobaldi and others—are all treated in the manner familiar to the readers of this History. The chapter on "Art in England" is written by the editor, the original German text having little or no reference to the subject. Foreign writers either ignore or do not care to say much upon this matter, so prolific in interest. One reason lies in the fact that English writers have for the most part themselves neglected the study of the history of music in their own country. With the exception of a treatise on English Church writers by Mr. Barrett, of St. Paul's Cathedral, there is little that is trustworthy to succeed the labours of Hawkins and Burney, though there is a fine field for independent research. Sir Frederick Ouseley's chapter is concise and valuable as far as it goes, but more would have been acceptable from his pen. This one chapter is a little spoiled by a quotation introduced to prove that which was not required to be advanced—namely, the existence of minstrelsy in England. If the subject was worth treatment, it would have been better to have made clear what minstrelsy was. This would have involved a little more independent research than is shown, but the value of the chapter would have been increased forty-fold. There is much that has to be said for English art and its practitioners in more advanced times; it is possible that the editor may intend to supply the deficiency of the German work by original contributions out of the store of his vast knowledge. At all events, it would augment the value of the English edition of Naumann's work if the references to English art were written up.

Sonate pour Violon et Piano. Par ROBERT SCHUMANN. Op. 121. (Edition No. 7580, net, 2s.) London: Augener & Co.

A WORK of genius is always more welcome when it is presented in a form which possesses in itself some elements of beauty. There is an old Dutch proverb which affirms that "a thing well-shown is half sold," that is to say, if the eye is pleased the merchant's task is helped towards completion. What is true in one direction is true in another. Every one who has anything to do with the performance of music, knows how much time is saved when the copies are clear and readable. The executant is placed upon good terms with himself, and can devote his best energies to the artistic interpretation of what is before him, when his mind is relieved from the anxiety or trouble of having to decipher the meaning of the author from an indifferent copy. When, in addition to a beautiful and legible edition of a recognised classical work, may be found the special advantage of a small demand upon the purse for the possession of the copy, the amateur will be ungrateful if he is not willing to recognise and to acknowledge the great service a publisher is doing who ministers to a love for music in a luxurious fashion at the price of a bare necessity. This is what has been done with many works like that now before us, issued by the same firm, and especially in the publication of this edition of Schumann's two violin sonatas, the first of which has been already noticed. The second deserves the most cordial recommendation. Of the value of the compositions as music, there is happily no need to speak in their favour, they speak for themselves.

I will not change. Song. Words by Miss MARY DENDY. Music by J. ALEXANDER. Price 3s. London: Augener & Co.

THIS is an admirable attempt to express in simple melody

the sentiment and feeling of words which are in themselves good. The music is pleasant and vocal, and therefore the attempt may fairly be reckoned as successful.

Preludes and Fugues for the Organ. By FELIX MENDELSSOHN BARTHOLDY. Op. 37. Edited by EBENEZER PROUT. (Edition No. 8765, net, 1s. 6d.) London: Augener & Co.

A CAPITAL, handy, and readable edition of the three well-known preludes and fugues by the composer of *Elijah* and other deathless works. What Mr. Prout has done in the matter as editor has been effected judiciously and well.

Whence, Swallow free? (Schwälbchen, Woher?) Song. By FRANZ ABT. Op. 603. No. 3. Price 3s. London: Augener & Co.

A PRETTY song, characterised by freshness of melody, appropriateness of accompaniment, poetical German words, and well adapted English verses.

Good-night, Sweetheart, Good-night, and The Quarrel. By J. L. HATTON. Each 4s. London: Augener & Co. THE first is a serenade with a graceful, flowing theme, vocally written; the second is a story song, with a happily-turned sentiment about lovers' quarrels. It is admirably suited to a high tenor voice.

OUR MUSIC PAGES.

THIS month "Our Music Pages" contain *Germany*, No. 2 of M. Moszkowski's Op. 23, *Aus aller Herren Länder* ("From Foreign Parts"). As the work is reviewed in another part of this number of the MONTHLY MUSICAL RECORD we need say no more about it in this place.

Concerts.

RICHTER CONCERTS.

ON Monday, June 25th, the programme of the eighth concert commenced with Mozart's beautiful "Linz" Symphony. In 1783 the composer found himself in that town on a visit to Count Thun, and was invited to give a concert. As he had not a single symphony with him, he "wrote away head over ears at a new one," and this was how No. 6 in C is supposed to have come into existence. The music is very fresh and charming; the work is scored for a small orchestra, without flutes, clarinets, or trombones. The performance was exceedingly fine; and though Richter's audiences appreciate Wagner, they know how to enjoy and applaud Mozart. It was a great treat to hear Mr. E. Lloyd sing the Trial Songs "Am Stillen Herd," and "Fanget an," from the "Meistersinger." The "Vorspiel und Isolde's Liebestod," from "Tristan" concluded this part of the concert.

For the first time, we believe, at a Richter concert, a Berlioz symphony was played, the "Harold en Italie." It is not so very long ago that this interesting work by the great French composer, was given as a novelty in London; it has, as Rossini said of Beethoven's last quartets, some fine movements, and the "Chant des Pelérins" and following "Serenade" are full of charm and character. The viola part was admirably interpreted by Herr Hollander. On July 2nd Schubert's unfinished

Symphony and Beethoven's "Choral" formed the chief attractions of the programme. The solo parts in the latter were effectively rendered by Miss Anne Marriott, Miss Orridge, Mr. Barton M'Guckin, and Mr. F. King. Herr Ernst Schiever, leader of the orchestra, played Max Bruch's Violin Concerto in G minor, and gained much applause for his rendering of the pleasing slow movement. Herr Richter announces three autumn concerts in October and November, and the usual summer series of nine next year.

HENRY LESLIE CHOIR.

THE last Subscription Concert, on June 28th, at St. James's Hall, was a very successful one. An unpublished Motett of Gounod's for double choir was heard for the first time. It is an early work bearing the date January 15th, 1851; yet the general style and harmonic progressions unmistakably reveal the hand of the composer of *Faust*. The workmanship is not very elaborate, and the time of performance does not exceed six minutes. A new part-song entitled "Kind Words" by Henry Leslie was another novelty. It was conducted by the composer, and received many tokens of approval. The programme included many favourite part-songs and madrigals, effectively rendered by the choir under the direction of Mr. Randegger. Miss Clara Samuelli sang two songs, by Sir G. A. Macfarren, with clarinet obbligato (Mr. Lazarus). Messrs. Lloyd and Santley added also to the success of the evening. Mons. J. Hollman played, as solo violoncello, an air from Bach's Suite in D and an Andante and Rondo by Goltermann; and Mr. Lazarus and Mr. J. G. Callcott gave an excellent performance of the Andante and Rondo from Weber's clarinet sonata.

MADAME SAINTON'S VOCAL ACADEMY.

THE second Students' Concert was given at the Steinway Hall, on Thursday afternoon, July 5th. Mlle. Tenna d'Arbour made a successful first appearance in "From Mighty Kings," Handel; and Miss Moody, another *débütante*, with her pleasing voice and excellent style of singing, managed to obtain an encore for an air from Smart's "Bride of Dunkerron." Songs were sung by Miss E. Killik, Miss Doyle, Miss Foster, and others; Miss Amy Carter deserves a special word, for she has a fine voice, and has been taught how to use it. The first and last pieces in Part I. of the programme were the composition of the talented lady who presides over the Academy: the first a chorus "Our Happy Home," the second, likewise for chorus (with contralto solo, Miss A. Foster); both are well written and show both taste and feeling. The second part of the concert was devoted to Reinecke's "Enchanted Swans" a cantata for female voices, reviewed in these columns a few months ago. The work was then spoken of as very attractive, and the cantata described as a welcome addition to the *répertoire* of music for female voices. Madame Sainton-Dolby announced her performance as the first in England, and, from the success which the cantata obtained, it will probably speedily be taken up by other societies. The rendering of the choruses under the skilful direction of M. Sainton was all that could be desired; and the solos were well given by the Misses Willis, Coward, and White. A harp, two horns, and violoncello, added considerably to the effect of the piano-forte accompaniment—the latter, by no means easy, was played with great delicacy by M. Leipold. The different numbers of the cantata are linked together by lines of poetry, which were recited with due effect by Professor Plumptre.

MADAME HOPEKIRK'S RECITAL.

A FEW seasons ago this clever pianiste was heard at the Crystal Palace and in London, and her excellent and intelligent style of playing then made a very favourable impression. At her recital at Princes Hall, Piccadilly, on Thursday afternoon, June 28th, the selection of pieces served to show her proficiency in various styles. Handel's "Harmonious Blacksmith" was well played, though Madame Hopekirk gave a new and not altogether legitimate reading of one of the variations. In a Schubert-Liszt transcription and Liszt's second "Rhapsodie" she had full opportunity of displaying the agility of her fingers. She interpreted in a careful manner Beethoven's Sonata in E flat, Op. 31, No. 3; and was still more successful in the characteristic variations in F by the same composer. The last part of the programme included Chopin's Fantaisie in F minor, and Schubert's Grande Fantaisie in C: two pieces which make great demands upon the mechanism and strength of the performer. Madame Hopekirk was well received. She is about to pay a visit to America, where she will doubtless obtain further recognition of her talents and industry.

Correspondence.

HAYDN'S "NELSON" MASS.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—In your report of the performance of Haydn's "Nelson" Mass at a recent "Richter" concert, it was stated that "the analyst, C. A. B. gave some interesting particulars as to the date and occasion of its composition." I beg, therefore, to be allowed to say that the "interesting particulars" alluded to were kindly supplied by Herr C. F. Pohl, of Vienna (as was duly noted in the programme book), and not by yours truly, C. A. B. Sydenham, 7th July, 1883.

To W. H. S. (NEWPORT).—You will find series of articles on Symphonies, partly with musical examples:—Beethoven, year 1871, Nos. 8, 10, 11; 1872, Nos. 13, 14; 1873, No. 29; 1878, No. 85. Brahms' Symphony, 1877, No. 73. Mendelssohn's Unpublished Symphonies, 1871, No. 12. Raff, 1875, Nos. 51, 52, 53, 54, 55, 56, 57, 58, 59. Rheinberger, 1878, No. 93. Rubinstein, 1879, No. 102. Schubert, 1877, Nos. 78, 79. Schumann, 1872, Nos. 15, 16, 17, 18.—THE EDITOR.

Musical Notes.

THE Council of the Scottish Musical Society announce with regret that they are obliged to postpone for another year the opening of the Scottish Academy of Music; they will not start it until they have in hand a sum of £4,000, so as to be able to meet any liability incident to at least the first four years of its existence. At present the amount of the subscription list is about £2,500. Mr. Robert A. Marr, 30, Hanover Street, Edinburgh, is Acting Secretary and Treasurer of the Society.

MR. ERNST PERABO gave three chamber concerts at the Upper Town Hall, Mass., on the following dates: May 10, 17, and 24. The programmes were interesting, and included not only works of the great classical composers, but also specimens of modern musical art by

X. Scharwenka, R. Franz, Tschaiakowsky, J. K. Paine, &c. We may also notice two concerts given by the same enterprising artist at Miss Porter's School, Farmington, Conn., on June 21 and 22. In the programme of the first we see C. Löwe's pianoforte trio (Op. 12), given for the first time in America; and in the second we are pleased to find important works by Rheinberger and Scharwenka.

MR. QUATREMAINE'S evening concert at the Steinway Hall on July 3rd was a successful one. There was nothing of special importance in the programme, but some of the songs were very well sung, and all well received. Mr. Quatremayne gave with good effect a Rossini "Cavatina," Carissimi's "Vittoria," and songs by Hatton and Duvivier. Herr Wiener contributed solos on the violin, his rendering of Sarasate's "Spanish Dance" was greatly appreciated.

SIGNOR EUGENIO PIRANI gave a pianoforte recital at the Princes Hall, Piccadilly, on Saturday afternoon, June 30th. Signorina A. Barri, Madame Rose Hersee, and Mr. Bicknell Young, were the vocalists, and Mr. W. Ganz conductor. The pianist showed the agility of his fingers in a Bach prelude and fugue, and played with taste some light pieces of his own composition. He was also heard in a Chopin selection, and solos by Liszt and Rubinstein.

MISS MARY WARBURTON gave her morning concert at Collard's Rooms, on Friday, July 6th. She was well received by a large and sympathetic audience, and was ably supported by Madame Enriquez, Miss Hilda Wilson, and others. The instrumentalists were Mr. Silas and Herr Mahr, each of whom had his due share of applause.

Mlle. HELENE ARNIM gave her annual concert at the Steinway Hall, on Tuesday, July 3. There was a very large audience. Mlle. Thekla Friedländer sang Goldstein's "Mignon," and took part with the concert-giver in some graceful little songs by Jadassohn, the last of which was encored. Mr. H. Thorndike was heard to advantage in songs by Brahms and Marzials. There were interesting piano solos and duets by Miss A. Zimmermann and Mr. C. Armbruster; and a violin solo by Madame Liebe which was much applauded. Mlle. Arnim sang an aria by Handel and some short songs, her intelligent and characteristic style of singing eliciting many tokens of approval.

THE projected Italian season at Paris is to consist of from twenty to twenty-five performances, which are to be held at the Théâtre des Nations. The direction is in the hands of MM. Corti. Their artistic representative is the excellent baritone M. Maurel; Signor Faccio has been secured as musical conductor; and among the singers already engaged or likely to be engaged are Mesdames Devriès, Tremelli, Reszke, and C. de Vère, and MM. Gayarré and Reszke. The French element predominates. Wagner's *Lohengrin* will be one of the attractions of the *répertoire*. The prices are fixed as follows: *Avant-scène*, 35 francs; *Loges de face*, 30 francs; *Loges de côté*, 25 francs; *Loges de 1^{re} galerie*, 20 francs; *Loges de 2^{de} galerie*, 15 francs. The price of the *fautouils* has not yet been fixed, but will probably be 20 francs.

THE Opéra Comique is in its vacation, and will not be re-opened till the beginning of September. The rehearsals of *Joli Gilles*, by MM. Monselet and Poise, will be resumed in the course of August, so as to be ready for performance in September.

THE Grand Prix has been won by M. Vidal, a pupil of Massenet's; the *Premier Second Grand Prix* by M. Dubussy, a pupil of Guiraud's; and the *Deuxième Second*

Grand Prix by M. René, a pupil of Léo Delibes'. Their task consisted, as the reader will remember, in the setting to music of the lyric scene *Le Gladiateur*, by M. E. Moreau.

BESIDES Reyer's *Sigurd*, the Théâtre de la Monnaie (Brussels) will probably next winter bring to a hearing a grand opera by Henri Litolf, entitled *Les Templiers*.

MOZART's *Idomeneo* has been revived at Munich, after a neglect of twenty years.

AT the Vienna Court Opera will be performed, during the season 1883-1884, Wagner's *Tristan und Isolde*, Ponchielli's *Gioconda*, and Gluck's *Armide*, *Orpheus*, and *Alceste*. For the Italian season (from the middle of April to the middle of May, 1884) are already engaged Marcella Sembrich and Emma Turola.

THE orchestra of the late "Richard Wagner Theater" began its concert tour at Vienna, where it gave a very successful concert in the Volksgarten. Subsequently they went to Silesia. There, however, they met with so little encouragement that they disbanded.

AT Messkirch was erected, on June 29th, a statue of the composer Konradin Kreutzer. A concert was given in the course of the day, the programme consisting chiefly of works by Kreutzer—overture and excerpts from his opera *Das Nachtlager von Granada*, and a number of part-songs for male voices.

THE concerts of the Berlin Philharmonic, under Wüllner's direction, will be resumed next winter. As heretofore, attention will be paid to novelties as well as to recognised classical compositions. Quite a galaxy of *virtuosi* have already intimated their willingness to take part in these concerts: Rubinstein, Annette Essipoff, Ondriczek, Planté, Eugene d'Albert, and others.

A NEW Wagner Society has been founded. Its object is the continuation of the Bayreuth dramatic festival performances. The statutes, which were put into circulation some weeks ago, comprehend 24 paragraphs, two of which we will take note of. The contribution of members is four shillings per annum, and the *Bayreuther Blätter*, the organ of the society, will be supplied to them at the reduced price of six shillings. Success to the *Allgemeiner Wagner-Verein*!

FOR a choral festival which is to take place at Copenhagen at the beginning of August, Niels Gade and E. Hartmann have written new compositions; the former a work entitled "A Sail on the Sound," the latter a setting of a sacred song by Grundtvig.

DURING the next Italian opera season (Oct. 1, 1883, to March 2, 1884) will be produced at St. Petersburg the following works: Rubinstein's *Nero*, Salvayre's *Richard III.*, Ponchielli's *I Lituanii*, Gounod's *Philemon et Baucis*, and Drigo's *La moglie rapita*.

ACCORDING to the *Journal* of the Franklin Institute, the number of theatre fires is continually increasing. "Sixty-nine occurred between 1851-1860; ninety-nine occurred between 1861-1870; and a hundred and eighty-one occurred between 1871-1880."

THE *Trovatore* enumerates the following thirty-five composers as having written operas on the subject of "Semiramide": Andrea Ziani (1671), Strungk (1684), Aldovrandini (1701), Pollaroli (1714), Destouches (1718), Vinci (1723), Caldara (1725), Porpora (1729), Vivaldi (1732), Aroja (1738), Aliprandi (1740), Hasse (1747), Gluck (1748), Delle Dame (1750), Jomelli (1752), Cocchi (1753), Graun (1754), Sacchini (1762), Guglielmi and

Traetta (1765), Sarti (1768), Paisiello (1773), Salieri (1774), Prati and Martellari (1785), Gyrowetz (1790), Nasolini (1792), Himmel (1795), Bianchi (1798), Cimarosa (1799), Portogallo and Catel (1802), Meyerbeer (1819), Rossini (1823), Garcia (1828).

THE *Art Musical* furnishes a pendant to the above in mentioning some of the composers who before Gounod have dealt with the subject of "Faust": Strauss (not the dance composer) and Spohr (1814), Lickl (1815), Seyfried (1820), Bishop (1825), Baucourt (1827), Lindpaintner and Bertin (1831), Pellaert (1834), Rietz (1836), Gordiniani (1837).

We give the above two lists without guaranteeing their correctness.

NEW BOOKS.—"André-Ernest-Modeste Grétry, célèbre compositeur belge, par Edouard Grégoir" (Bruxelles: Schott frères). "Henri Vieuxtemps; sa vie et son œuvre, par Maurice Kufferath" (Bruxelles: Rosez). Of the former the *Renaissance Musicale* says that the author has with unheard-of patience and by dint of frightfully minute researches (*avec une patience inouïe, à force de recherches effrayamment minutieuses*) collected "the substance or the texts of all that has been published on our illustrious fellow-countryman, even to the indication of the representations of every one of his works." The second of the above-named books begins with an autobiography of the master, is followed by a study of the man and musician, and terminates "with the complete enumeration of the virtuoso-composer's works, which amount to 175."

THE *Maatschappij tot bevordering der Toonkunst* (Society for the furthering of Music) have elected Max Bruch an honorary member, and Edvard Grieg and J. Massenet corresponding members.

HERR KRAUSSE gave his annual Pupils' Recital in the small concert-room, St. George's Hall, Liverpool, on Friday, June 23. The large number of young ladies who, after studying at Herr Krausse's Institute, have passed the examination of the Royal Academy of Music, speaks well for the enterprising director's efforts. Mr. Krausse's concert programme contained pieces of vocal and instrumental music, all of which were performed by his pupils.

GOUNOD has for the summer months taken up his abode at Nieuport. On a former occasion he finished there his opera *Zamora*; this time he will be busy with the alteration of *Sapho*, and no doubt also with his new oratorio for the next Birmingham Festival.

THE other day died the composer Adrien Boieldieu, a son of the composer of *La dame Blanche* and *Jean de Paris*.

THE death is announced also of Professor Dr. Hermann Zopff, the well-known Leipzig singing-master, composer, and successor of Dr. Franz Brendel as editor of the *Neue Zeitschrift für Musik*. He was born at Glogau on June 1, 1826, and died at Leipzig on July 12.

MISS HELEN KENWAY is about to remove to London the Orphan School for the daughters of musicians, which was established in Bath. It will be entirely dependent on voluntary contributions. The pupils will receive a general education, with special opportunities for the study of music. Professor Macfarren, Messrs. Santley, Cummings, Hallé, Ridley Prentice, Curwen, &c., are on the subscribers' list. After Aug. 15 the London address will be 10, Darnley Road, Royal Crescent, Notting Hill.

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